
P O R T R A I T S
I N B R O N Z E
A N D M A R B L E
B Y

Paul Troubetzkoy



Portrait of Paul Troubetzkoy
after an original etching by Andreas Zorn

New York (City). Knoedler, M.
& Company

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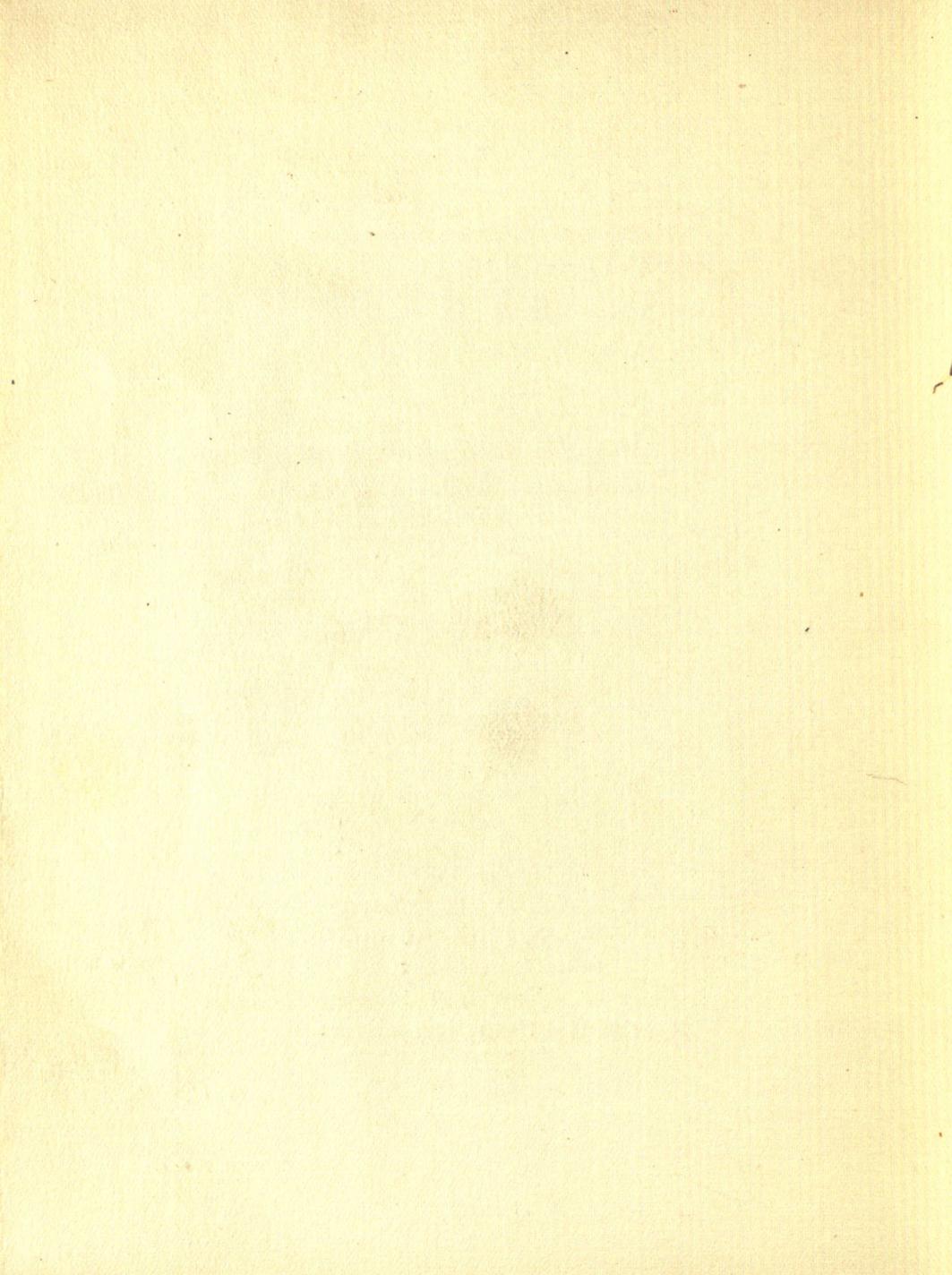
PORTRAITS
IN BRONZE
AND MARBLE
B Y

n. d.

1919

Paul Troubetzkoy

Galleries of
M. KNOEDLER & COMPANY
556-558 Fifth Avenue
Between 45th and 46th Streets
New York
February 16th to 28th inclusive



 F O R E W O R D

THAT the old order changeth, yielding place to new, is manifest more perhaps in art, than in any other direction at this present moment. The ancient gods, dethroned, are succeeded by strange ones. Yet, despite the protestations of so many of the men and women of these new aesthetic movements, nature in the end asserts herself and of necessity has to be the exciting cause. The picture, the statue, after all, must be nature seen and rendered through a temperament, and, as the temperament is worth the while, so the result. The trouble with so many is that they endeavor to express metaphysics through the medium of paint and clay, when by literature and literature alone, in so many cases can such ideas be wrought out.

But it must not be thought that Troubetzkoy is without reverence and respect for the great sincerity of the grand masters of the past, or those splendid examples of the antique that have stood the test of time so nobly. It is only when these are blindly copied that he protests, when their externals alone are sought and their truthe missed. He has no sympathy with the extravagances of the new faddists, those Cubists, Futurists, followers of Matisse and Picasso and that group who seek by startling methods to mystify the public and draw attention to themselves and their irresponsible performances.

It is evident nevertheless, that the world is seeking a new expression in an art way, that we are in revolt at the academic laws hitherto considered necessary. Radicalism however, leads us in strange directions. To remain sane and yet be original, to be one's own true self, yet follow blindly no stupid traditions, in the end to achieve success in giving out those impressions of life and nature, is to accomplish much. This I believe Paul Troubetzkoy has done, and done convincingly. One may not look at these many figures of contemporaneous human beings and not feel the presence of real life. He has flung traditions to the winds and he has ignored conventions. He has sought above and beyond all, that one great thing, life, not the

Left 4/10/30) Mrs. M. Mottet.

mere imitation of things external a trick any capable craftsman may learn readily, but the great animating cause of all things. "He insists that, to call him a sculptor, is to beg the question, his metier being that of an interpreter of life," for though in addition to his plastic work, he etches and paints, his first concern is with life itself.

Paul Troubetzkoy is no anarchist in art though he asserts an intelligent independence. He goes his way without offending the laws of construction and anatomy, and he comes to his labors with a mind singularly open to the beauties, the pathos, the dignity, the sublimity of nature in its myriad manifestations, with mind entirely free from plastic traditions, from those hide-bound laws that hamper so many of his confreres who render forms not as the forms impress them, but as other artists have rendered them. Is it the simple statuette of a beautiful young woman of social prominence and breeding, the head and shoulders of the splendid humanitarian, Tolstoi, the great monumental equestrian statue of the Czar of all the Russias, Alexander III—always we find concern for the great spirit of humanity, the touch of nature, the inner consciousness of things spiritual, the concrete with the abstract if you will, but always the things that count, not the shell of humanity, but the animating spirit that remains, and these qualities he gives in a comprehensible manner.

An American mother, a Russian father, a life of wide cosmopolitan experience, a master of many languages, circumstances have singularly favored Paul Troubetzkoy in equipping him for the profession he pursues with such splendid enthusiasm. His statues are all over the world, in the museums of Paris, Rome, Berlin, St. Petersburg, Moskow, Venice, Milan, Buenos Ayres, and here in America at Toledo, Buffalo, San Francisco, Chicago, though, alas, not in New York, and he has given the world many portraits of prominent people of two continents. These works in bronze, in marble, and in plaster, speak for themselves, for his is a talent of a unique order and intensely personal, reflecting the man himself in his varying moods. As such they will, I venture to predict, make a wide and serious appeal.

Arthur Hoeber

C A T A L O G U E

Bronzes

- 1 MR. BORGMEYER
- 2 MRS. BRADLEY
- 3 ENRICO CARUSO
- 4 MRS. W. ASTOR CHANLER
- 5 MR. CHARLES CRANE
- 6 CHILDREN OF MR. AND MRS. CRANE
- 7 MRS. OGDEN MILLS
- 8 MR. CHARLES B. MACDONALD (PLASTER)
- 9 MR. F. ROOSEVELT
- 10 BARONESS ROBERT ROTHSCHILD
- 11 MISS B. RUTHERFORD, (MARBLE)
- 12 MR. THOMAS F. RYAN
- 13 MR. GIOVANNI SEGANTINI
- 14 PRINCESS A. TROUBETZKOY, (MARBLE)
- 15 THE ARTIST'S WIFE
- 16 MR. W. K. VANDERBILT

- 17 MRS. W. K. VANDERBILT
- 18 TOLSTOY, (BUST)
- 19 TOLSTOY, (ON HORSEBACK)
- 20 POINTER
- 21 SETTER
- 22 SAMOYEDE DOG
- 23 LAMB (HOW CAN YOU EAT ME?)
- 24 HINDOO DANCER
- 25 DANCING GIRL
- 26 INDIAN ON HORSEBACK
- 27 COWBOY ON HORSEBACK
- 28 RUSSIAN SLEIGH
- 29 YOUNG GIRL STANDING
- 30 INDIAN ON HORSEBACK

Painting

- 31 PORTRAIT OF MARQUISE CASATI

Drawing

- 32 PORTRAIT OF MARQUISE CASATI

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